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Lai, Gene
 (Répertoire International de
 Littérature Musicale (RILM))

**Reducing the Stigma by
 Embracing the “Salad”:
 The Invention of Damaru
 Indian Drumming Ensemble
 in Multicultural Singapore**
 [session IIIA05]

This paper discusses how Damaru, an invented pan-Indian community drumming ensemble, successfully navigated Singapore’s unique multicultural milieu and quickly became an official musical emblem of the Singaporean Indian community since its founding in 2015. In 1973, the Singaporean authorities implemented a musical instrument ban to maintain law and order and sanctity during the Hindu Thaipusam festival procession. During the Thaipusam procession in 2015, a scuffle between Tamil youth drummers and police officers ensued when the police officers attempted to stop the drumming. Consequently, the authorities deployed a police tactical force to the scene and arrested three men. Ridiculed by how the authorities handled the situation, some Singaporean Tamil Hindus began to find ways to challenge the Thaipusam musical instrument ban. From petitioning online to lodging a complaint with the United Nations Human Rights Council, passionate Singaporean Tamil Hindus have exhausted all legally possible ways to challenge the ban but were unsuccessful. Therefore, some resorted to softer but slower approaches. One such strategy is the founding of Damaru. Damaru has taken pan-Indian influences by synthesizing folk drums from different Indian states and creating new artistic products, including theater productions and Indian folk drumming workshops at public schools and local universities. They have also opened their membership to women and non-Indian Singaporean members. These endeavors speak to and engage with Singapore’s multicultural milieu.

Lajić Mihajlović, Danka
 (Serbian Academy of
 Sciences and Arts, Institute of
 Musicology)

**Discography of Military
 Orchestras and (Re)shaping
 of Cultural Identities: The
 Case of the Orchestra
 “Music of the King’s Guard” ***
 [session IIE03]

Recent research on early discography has revealed that the production of records of military orchestras was far greater than mentioned in the literature. On this occasion, it is important to highlight that military ensembles recorded not only military music, but also traditional, folk and art music, which sheds a new light on the participation of military orchestras in shaping cultural identities. The intensity of that participation is suggested by the catalogs of records prepared by local merchants, in which the records of military ensembles occupy a prominent place. As a representative example, the production of the orchestra “Music of the King’s Guard”, founded in 1904 in Belgrade, will be analyzed in the context of strengthening the rule of the Karađorđević dynasty. This orchestra cut records within two national contexts – the Kingdom of Serbia and the Kingdom of Serbs, Croats and Slovenes/Kingdom of Yugoslavia. The change of the historical-political framework coincides with the change of the artistic director of the ensemble (Stanislav Binički and Dragutin Pokorni), as well as the record company with which they collaborated (Gramophone Concert Record and Odeon Records). In this paper I will pay attention to the contribution of records to the establishment of a military orchestra as a musical institution and to the construction of its social position and power. Namely, in the context of constructing national identity as a state project, military orchestras acquired “legitimizing identity” (Castells 2006). Seen from that perspective, the consequences for traditional music, its genre system, performing apparatus and professionalization of performative practice are especially intriguing, as well as the effects on the aesthetic and ethical preferences of the audience, and the overall treatment of traditional music in (re)shaping cultural and national identity.

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